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STATEMENT

My work deals with expectations. It is a means of making sense of the compromise between desire and reality, as well as an inquiry on how ideals held in the present affect the perception of the past and hopes for the future.

I am concerned with time and space in transit. The proliferation of cross border exchange continues to alter notions of value and significance of action. Emphasis rests on the compartmentalization of activity at the expense of perspective. Considering the present economy of production, it is necessary for me to use art as both a metaphor for 'labor' and a strategy to determine my position in a complex social, political and cultural system. Using this as the departure point of my artistic investigation, I address shifting notions of toil and gratification in terms of globalized culture.

In the mode of post-production, form/concept is a product of pre-existing components that are re-contextualized to serve new purpose. I attempt to elucidate the process of turning component into new work by identifying base factors - source material. Functioning as a researcher, I dissect the reasons *why* something occurs to begin to understand the factors that contribute to the end result. Sometimes the reasons yield more questions, more layers. My work seeks to highlight 'source material' as a means of examining the negotiation that occurs when social, political and cultural spheres collide. More specifically, how do shifting expectations regarding the paradigms of cause to effect and labor to reward influence the way humans identify with themselves and each other? This inquiry is often manifested in my work through strategies such as reconstruction, translation and mimicry of existing conditions or in-between moments. In the video *Tarring*, the desire to prevent the arm from being stained parallels the condition of struggle, questioning it's purpose when the outcome is evident. *Interzone* reflects the space of divide by utilizing the diagram model to suggest that beneath the black surface there is a strata of intangibles. I am interested in whether the imperfect boundary is merely superficial. *Infinite:Finite* is a two-piece print depicting landscape from afar. It is a meditation on how to rationalize individual action when civilization can be condensed to a sliver on the horizon. The goal of my work is to approach the *concrete* by comparing the assembled artwork with the audience's conception of reality.

My interdisciplinary practice employs the languages of sculpture, print and video as points of entry into a dialogue concerning human action and identity. I have recreated gestures, referenced cross sectional diagrams, incorporated machine processes and captured moments of cultural dissonance. Influenced by 20th century movements of minimalism, *Arte Povera* and Situationist International practice, I seek to subvert function and experiment with the objects relation to space. I am interested in the approach contemporary artists' Félix Gonzáles-Torres, David Hammons and Ai Weiwei take in attempting to discover their place amidst changing social conditions. I use artwork as a method to explore how minute actions can continue to be significant at points of global intersection.